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Board of Trade Department of Science and Art.

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REPORTS

ON THE

ADVANCED WORKS OF THE STUDENTS OF THE VARIOUS SCHOOLS OF ART

IN THE

SPRING EXHIBITION

At Gore House, Kensington, in June 1855.

WITH AN

ALPHABETICAL LIST OF AWARDS.



LONDON:

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At Grosvenor, Kensington, in June 1885.

ALFRED WATKINS, Esq.,



The Board of Trade, in pursuance of the provisions of the Act of the 31st Victoria, c. 10, and of the Statute in that behalf made, do hereby certify that the following are the names of the persons who have been admitted to the various Schools of Art, and who have been permitted to exhibit their work at the Spring Exhibition, held at Grosvenor, Kensington, in June 1885.

LONDON:

PRINTED BY ORDER OF THE BOARD OF TRADE, AND BY THE DIRECTOR GENERAL.

THE BOARD OF TRADE, IN PURSUANCE OF THE PROVISIONS OF THE ACT OF THE 31ST VICTORIA, c. 10, AND OF THE STATUTE IN THAT BEHALF MADE, DO HEREBY CERTIFY THAT THE FOLLOWING ARE THE NAMES OF THE PERSONS WHO HAVE BEEN ADMISSION TO THE VARIOUS SCHOOLS OF ART, AND WHO HAVE BEEN PERMITTED TO EXHIBIT THEIR WORK AT THE SPRING EXHIBITION, HELD AT GROSVENOR, KENSINGTON, IN JUNE 1885.

SPRING EXHIBITION OF 1855.

INTRODUCTION.

THE Works exhibited are the productions of the Students of the Schools of Art which have been established in—

Aberdeen.	Metropolitan (Female).
Birmingham.	Newcastle-on-Tyne.
Bristol.	Norwich.
Carlisle.	Nottingham.
Carnavon.	Paisley.
Cheltenham.	Potteries.
Chester.	Burslem.
Coventry.	Newcastle-under-Lyme.
Dublin.	Sheffield.
Dudley.	Stourbridge.
Dunfermline.	Swansea.
Durham.	Warrington.
Glasgow.	Waterford.
Macclesfield.	Worcester.
Manchester.	York.
Metropolitan (Male).	

No works have been contributed from the following Schools:—

Bath.	Leeds.
Belfast.	Limerick.
Carmarthen.	Penzance.
Clonmel.	Truro.
Cork.	Wolverhampton.
Exeter.	Yarmouth.
Hereford.	

SYLLABUS OF THE WORKS EXHIBITED.

The works now exhibited are classed under certain specified stages of instruction, comprising the more advanced and technical studies, the earlier series having been called for in December last. In several of the stages the subjects have been prescribed, and copies or studies in accordance with them were uniformly required from all the schools: the actual number of works to be sent from each being previously regulated in proportion to the attendance of students and the number of masters. The stages represented on this occasion are as follows.—

Stage 8.—Drawing the Human Figure or Animal Forms from the Round or Nature.

In this stage casts of the finest antique statues are placed before the pupil with a twofold object; first, that of further developing his manual power of representing form by light and shade, most subtle and difficult models being selected for this purpose; and secondly, as tending to render him familiar with the external details of the human frame as

conceived by the greatest masters of style, the sculptors of Greece and Rome.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Dublin - - -	2	Paisley - - -	2
Manchester - - -	2	York - - -	2
Nottingham - - -	2		

Stage 9.—Anatomical Studies.

Intended to induce a knowledge of the bones and external muscles of the human body, the surest means of acquiring a power of drawing the human figure correctly. The practice in this stage is to take some well-known antique statue, from which a correct outline is made; the bones are then drawn within this from the articulated skeleton, strung up into a similar position. The muscular development is afterwards represented by the assistance of anatomical prints, casts of dissections, &c., the proper flexion, tension, and necessary foreshortening of the muscles being carefully sought for and imitated by the pupil.

Number of Works sent for Examination from each School.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Birmingham - - -	3	Newcastle-on-Tyne - -	3
Carlisle - - -	1	Norwich - - -	2
Coventry - - -	1	Nottingham - - -	1
Dublin - - -	2	Paisley - - -	1
Glasgow - - -	3	Potteries (Central) - -	2
Manchester - - -	4	Sheffield - - -	2
Metropolitan (Male) - -	5	Worcester - - -	4
Finsbury - - -	3	York - - -	3

Stage 14.—Painting (general) direct from Nature.

Comprises mainly studies from natural flowers, objects of still life, &c., in water and oil colours. In this stage the intention is to inculcate habits of careful observation and exact imitation.

Number of Works sent for Examination from each School.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Birmingham - - -	1	Potteries - - -	2
Coventry - - -	3	Sheffield - - -	1
Dublin - - -	1	Waterford - - -	1
Glasgow - - -	3	Worcester - - -	4
Metropolitan (Female) - -	4	York - - -	3
Norwich - - -	1	Technical Class - -	1
Nottingham - - -	1		

Stage 15.—Painting Groups of Natural Objects as Compositions of Colour, &c.

Here the various qualities of colour, light and shade, composition, pictorial effect, &c. are sought to be illustrated, opportunity being afforded for the inculcation of these qualities in a ready way, and with simple materials, whilst there is scope at the same time for the exercise of a certain amount of invention and for the display of artistic feeling generally.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Birmingham - - -	6	Newcastle-on-Tyne - -	4
Cheltenham - - -	4	Norwich - - -	4
Coventry - - -	6	Nottingham - - -	3
Dublin - - -	7	Paisley - - -	4
Durham - - -	2	Potteries - - -	1
Glasgow - - -	1	Swansea - - -	1
Manchester - - -	8	Warrington - - -	4
Metropolitan (Male) -	1	Worcester - - -	5
Metropolitan (Female)	3	York - - -	1

Stage 16.—Painting the Human Figure or Animals in Monochrome from Casts.

The studies in this stage are chiefly useful as demanding minute and careful observation of the facts of form, texture of surface, &c., and in a technical point of view, as inculcating the proper use of the brush and of pictorial appliances generally.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Birmingham - - -	4	Nottingham - - -	1
Cheltenham - - -	3	Paisley - - -	1
Coventry - - -	2	Potteries (Central) -	1
Dublin - - -	2	Sheffield - - -	3
Durham - - -	1	Swansea - - -	1
Glasgow - - -	1	Warrington - - -	2
Manchester - - -	4	Waterford - - -	1
Metropolitan (Female)	1	Worcester - - -	4
Newcastle-on-Tyne -	4	York - - -	2
Norwich - - -	1		

Stage 17 a.—Painting the Human Figure or Animals in Colour from the Flat.
Illustrates methods of painting, colour, &c.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Birmingham - - -	3	Metropolitan (Male) -	3
Coventry - - -	2	Newcastle-under-Lyme -	4
Dublin - - -	4	Warrington - - -	3
Manchester - - -	2	Worcester - - -	1

Stage 17 b.—Painting the Human Figure, &c. from Nature.

This stage is the natural sequence of stages 16 and 17; perfect imitation of the nature, contour, and colour of the human form, in all the variety and conditions of representation, being the end sought in this important section of the course of study. In this stage all the technical qualities previously inculcated are brought to bear.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Birmingham - - -	1	Newcastle-on-Tyne - - -	4
Manchester - - -	2	Nottingham - - -	1

Stage 18.—Modelling Ornament.

For correct plastic imitation and the power of manipulating.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Birmingham - - -	5	Potteries (Central) - - -	2
Coventry - - -	1	Sheffield - - -	3
Glasgow - - -	2	Stourbridge - - -	1
Manchester - - -	3	Warrington - - -	5
Metropolitan (Male) - - -	8	Worcester - - -	3

Stage 19 a and b.—Modelling the Human Figure or Animals from Casts.

May be classed with stage 16, as of similar intention.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Birmingham - - -	4	Metropolitan (Male) - - -	3
Camden Town - - -	1	Metropolitan (Female) - - -	2
Coventry - - -	2	Newcastle-on-Tyne - - -	2
Dublin - - -	1	Potteries (Central) - - -	2
Glasgow - - -	2	Sheffield - - -	4
Manchester - - -	2		

Stage 19 c.—Modelling the Human Figure, &c. from Nature.

Corresponds with stage 17.

Name of School.	No. of Works sent.
Dublin - - -	1
Metropolitan (Male) - - -	2
Potteries (Central) - - -	2

Stage 20.—Modelling from Nature.—Flowers, Fruits, Foliage, and Objects of Natural History.

Corresponds to stage 14 in the painting course.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Birmingham - - -	3	Potteries (Central) - - -	3
Cheltenham - - -	1	Sheffield - - -	4
Coventry - - -	1	Warrington - - -	2
Dudley - - -	1	Worcester - - -	2
Manchester - - -	2	York - - -	1
Metropolitan (Male) -	4		

Stage 21.—Time Sketches in Clay of the Human Figure or Animals from Nature.

Intended to promote facility and promptness of execution, with an ultimate reference to the rapid embodiment of the invented idea.

Name of School.	No. of Works sent.
Birmingham - - -	3
Metropolitan (Male) - -	1
Worcester - - -	1

Stage 22.—Elementary Design.

The main intention of this stage is to give a stimulus to the inventive faculties of the student. On arriving at this period of the course, he is presumed to be reasonably proficient in all the previous stages, or at least those which are requisite to his particular division of art. The utility of this study is presumed from the certainty that the inventive faculties may be developed, or at least improved and stimulated by practice.

Stage 22 a.

This section of Stage 22 is devoted to the analysis of plants and flowers, in order to derive from them new elements of ornamental detail.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Dublin - - -	4	Nottingham - - -	3
Glasgow - - -	3	Potteries (Central) - - -	2
Manchester - - -	4	Warrington - - -	4
Metropolitan (Female) -	4	Worcester - - -	1
Norwich - - -	4	Technical Class - - -	52

Stage 22 b.—Ornamental Arrangements to fill given spaces in Monochrome.

In this section a natural object is given as a type to be ornamentally displayed and arranged to fill a given form, agreeably as to quantity and contrast, and in accordance with the laws of colour. In this instance the

object selected was the woody nightshade. Each school being required to send the studies in sets of four.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Aberdeen - - -	2	Metropolitan (Female) -	4
Birmingham - - -	2	Newcastle-on-Tyne -	2
Carlisle - - -	1	Norwich - - -	3
Carnarvon - - -	1	Potteries - - -	4
Coventry - - -	1	Burslem - - -	1
Dublin - - -	3	Sheffield - - -	1
Durham - - -	1	Stourbridge - - -	1
Glasgow - - -	4	Warrington - - -	4
Manchester - - -	3	Worcester - - -	1

Stage 22 c.—Ornamental Arrangements in Colour.

Analogous to preceding section, intended to exercise and stimulate the inventive faculties.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Aberdeen - - -	2	Metropolitan (Female) -	4
Birmingham - - -	3	Finsbury - - -	2
Bristol - - -	2	Newcastle on Tyne -	4
Carlisle - - -	4	Nottingham - - -	1
Cheltenham - - -	2	Paisley - - -	3
Coventry - - -	4	Burslem - - -	4
Dublin - - -	2	Newcastle-under-Lyne -	2
Durham - - -	4	Sheffield - - -	4
Glasgow - - -	4	Waterford - - -	6
Manchester - - -	4	Warrington - - -	2
Metropolitan (Male) -	6	Worcester - - -	2

Stage 22 d.—Studies of Historic Styles of Ornament.

By copying and recombining characteristic examples, as types of styles, their leading peculiarities are sought to be permanently impressed on the mind of the student.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Birmingham - - -	3	Norwich - - -	2
Cheltenham - - -	2	Paisley - - -	2
Chester - - -	1	Potteries - - -	3
Coventry - - -	4	Burslem - - -	4
Dublin - - -	2	Sheffield - - -	4
Glasgow - - -	4	Stourbridge - - -	3
Manchester - - -	3	Warrington - - -	4
Metropolitan, (Female) -	1	York - - -	1
Newcastle-on-Tyne -	4	Technical Class -	301

APPLIED DESIGN.

Stage 23. Sections a to h.—Technical Studies and Applied Designs.

Here the student makes his first essays to apply his knowledge to practical use: the quality and end of his previous training is now manifested; but it must be observed that such essays should as yet be received with much allowance, practice and experience being necessarily still wanting.

Name of School.	No. of Works sent.	Name of School.	No. of Works sent.
Aberdeen -	9	Macclesfield -	22
Birmingham -	2	Metropolitan, (Female) -	4
Carlisle -	4	Paisley -	8
Chester -	4	Potteries -	10
Coventry -	1	Sheffield -	34
Dublin -	8	Warrington -	2
Dunfermline -	1	Worcester -	7
Durham -	20	York -	1
Glasgow -	24		

SPECIAL CASES AT CENTRAL NORMAL TRAINING SCHOOL.

 Stage 23 c.—Special Class for Surface Decoration; directed by
Mr. OCTAVIUS HUDSON.

This class affords instruction in historic styles of ornament, both as to the natural sources from which the ornamental details have been derived, and the peculiar laws of arrangement to which, in each style, these details are subjected;—in the general principles of symmetry and arrangement, both of form and colour, as applied to the flat ornamental decoration of surfaces;—in the study of natural objects and the analysis of plants and flowers for the new ornamental details to be derived from them (the works in these sections are included in stages 22 a and d); also in the application of such instruction to designing for fabrics and manufactures.

The number of designs for woven fabrics, paper hangings, &c., sent for examination is 42.

 Stage 23 f.—Special Class for Lithography; under the Superintendence
of Miss CHANNON.

This class is for females only.

Number of works sent, 24.

 Stage 23 g.—Special Class for Engraving; under the Superintendence
of Mr. J. THOMPSON and Miss WATERHOUSE.

This class is for females only.

Number of works sent, 70.

 Stage 23 h.—Special Class for Painting on Porcelain; under the
Superintendence of Mrs. SIMPSON.

Established to give increased knowledge of art and executive skill to students who are desirous of becoming enamellers or painters of the higher class of porcelain. The attention of the students has hitherto been principally directed to copying works of art, with a view to increasing their skill in the processes of painting, to obtaining richness of colouring, and a power of painting flesh.

Number of works sent, 15.

REPORT of the EXAMINERS on the WORKS sent from the various SCHOOLS of ART, and exhibited at Gore House, Kensington.

June 1855.

In compliance with the request of the Right Honourable the Lords of the Committee of Privy Council for Trade, we have examined the works from the various schools in connexion with the Department of Science and Art, in order to select those which appear to be deserving of prizes and rewards, and we beg to submit the following report as the result.

Our recommendation in a former report (May 1854) "that each school should be furnished with at least one standard specimen" of every example required to be used in the preparation of works for competition, having been carried into effect in many cases, the result has been eminently beneficial, both as affording a criterion by which to test the comparative merits of the works produced from them, as well as a valuable means of reference to the students themselves.

We, at the same time, reported to your Lordships, that this was not only necessary as regards the casts from antique ornament in use in these schools, "but that uniform examples should be provided which would set before the students the most approved methods of execution in drawing and painting."

We have been gratified to find that, in accordance with our suggestions, some of the admirable drawings of Mr. Mulready have been obtained with this view, and we would further suggest that means should be taken, by exact reproduction or otherwise, to render them as widely as possible available to the students of all the schools. When, together with these, good examples of modes of painting, in oil, in water colours, and in tempera, are provided, a marked improvement in these advanced sections of preliminary study may confidently be expected.

The student having acquired a competent power of drawing, painting, or modelling, the next section of the course of instruction furnishes the means of acquiring a knowledge of the various historic styles of ornament and of cultivating the inventive faculties.

Of the value of the methods adopted in this section of the course, and the progress made by the students, mention was made in our last report, nor is the progress less observable in the present exhibition. The study of the ornament of former periods exercises a beneficial influence on those inventive arrangements which are based on the study of nature, without interfering with the freshness and variety which such study induces.

Of the sub-section devoted to the "analysis of plants in order to derive from them new elements of ornamental detail," we observe an increasing appreciation this year in the several schools. Remarking, however, some misapprehension of the nature of the course, and some evident misunderstanding of its intention and aim, we think it would be useful that a selection of the best of these studies, forming a complete set, so as fully to illustrate the course, should be circulated to all the schools—thus unity of aim will as far as possible be obtained—and those works which show the most advanced appreciation of the methods of study be widely disseminated.

A change has been made this year by which the class of drawings from the antique are to be sent up for examination at the same period with the anatomical studies; this we think a very proper arrangement, permitting a comparison of the effect of the study of anatomy upon the progress of

the student in correct drawing; for it must be remembered that the knowledge of anatomy to the artist is only the means to this end. This remark is called for since many of the anatomical studies are evidently placed within a transferred outline, which has not subsequently been revised and corrected, making it appear as if the very study which is intended to promote a knowledge of the truth of form had failed in its ultimate purpose.

It having been determined that the valuable privilege of visiting the Paris Universal Exhibition should be offered to such masters of Schools of Art as should successfully compete for the same, we have, in accordance with your Lordships' wishes, examined the works offered in competition for this purpose.

Feeling it to be desirable that the privilege should be extended as widely as possible, we have thought that in all cases where a reasonable exertion had been made to secure the opportunity, it should be accorded. We have, therefore, made our selection as extensive as the competing works would possibly admit.

The list of the successful competitors accompanies our other lists of awards.

In conclusion, we would remark upon the increased order and method in the several arrangements for the preparation and forwarding of works for these exhibitions; not only are such order and method very desirable to ensure an equitable competition between the various schools, but they also permit a more accurate comparison as to merits, and we would therefore recommend that an attention to them should be strictly enjoined.

(Signed)

C. L. EASTLAKE.

D. MACLISE.

R. REDGRAVE.

12 SPRING EXHIBITION OF STUDENTS' WORKS, 1855.

LIST OF those MASTERS who have sent in Works in Competition, and been named to visit the Paris Exhibition.

Names of Masters.	Towns.	Works sent.
Anderson, H. T. -	Birmingham -	Studies of ornament.
Brooke, A. N. -	Carlisle. - -	Design and study of plant.
Bowen, W. P. - -	Worcester -	Design for a vase.
Carrier, A. - -	Potteries - -	Design.
Davidson, E. A. -	Chester - -	Studies of ornament.
Elton, S. - - -	Norwich - - -	Designs.
Geoffroi, H. - -	Penzance - -	Designs.
Gill, G. R. - -	Truro - - -	Designs.
Griffiths, W. T. -	Yarmouth - -	Studies of ornament.
Healy, J. - - -	Clonmel - - -	Designs.
Holmes, T. - - -	Dublin - - -	Studies of ornament.
Knight, J. P. - -	Cheltenham -	Studies of ornament.
Kyd, J. - - -	Worcester - -	Design.
Lyne, R. E. - - -	Paisley - - -	Ornamental arrangement of a plant.
McCloy, S. - - -	Waterford - -	Design.
Muckley, W. J. -	Burslem - - -	Design.
Newton, G. - - -	Durham - - -	Design.
Peppercorn, J. P. -	Sheffield - -	Design.
D. W. Raimbach -	Limerick - - -	Design.
Rafter, H. - - -	Coventry - - -	Design.
Ryles, G. - - -	Newcastle Potteries	Design.
Rowland, J. C. -	Carnarvon - -	Studies of ornament.
Scott, W. B. - - -	Newcastle-on-Tyne	Design.
Stewart, W. - - -	Paisley - - -	Studies of ornament.
Wallis, G. - - -	Birmingham -	Design.
Wallis, W. - - -	Birmingham -	Design.
Walker, J. W. - -	Birmingham -	Design.
Wood, D. - - -	Birmingham -	Design.
Yeates, G. P. - -	Stourbridge -	Studies of ornament.

C. L. EASTLAKE.
D. MACLISE.
RICHARD REDGRAVE.

June 1855.

NAMES OF STUDENTS to receive MONEY PRIZES.

Names of Students.	Schools.	—	Section.	Amount of Prizes.
H. Brownsward -	Potteries, Central School.	Pottery, centre piece	21	£7
Elijah Chetwynd	Potteries, Central School.	Pottery - -	24	2
James Baird -	Paisley -	Axminster carpet -	19	8
Sarah Jane Edgley	London -	" " -	19	4
Eliza A. Law -	London -	Brussels carpet -	19	6
F. W. Andrew -	London -	" " -	19	3
Walter Yuill -	Glasgow -	Paper hangings -	20	6
F. W. Andrew -	London -	" " -	20	4
William Fell -	Warrington -	" " -	20	2
Sarah J. Edgley	London -	Calicoes -	17	6
A. M. Waugh -	Durham -	" -	17	4
C. J. Gibbs -	London -	" -	17	2
C. J. Gibbs -	London -	Lace -	24	3
Thomas Bott	Worcester	Enamelled card tray	24	4

C. L. EASTLAKE.
D. MACLISE.
RICHARD REDGRAVE.

LIST of the Names of the Students to whom MEDALS were awarded at the Spring Exhibition, 1855.

Names of Students.	Names of Schools.	Stages.
Adamson, Daniel -	Manchester -	9 a.
Allan, James Benjamin -	Normal School, Marlborough House.	18 a.
Allen, J. -	Technical Class, Marlborough House.	23 h.
Allsop, James -	Stourbridge -	22 d.
Allsop, John -	Birmingham -	14 b.
Anderson, John -	Newcastle-under-Lyme -	22 c.
Andrew, Frederick William -	Technical Class, Marlborough House.	22 d. 23 c.
Armstrong, Mary A. -	Newcastle-on-Tyne -	17 a. 22 c. 22 d.
Baines, Catherine -	Technical Class, Marlborough House.	14 a. 23 h.
Baird, James -	Paisley -	23 c.
Barclay, James -	Glasgow -	18 b.
Bickerton, T. A. -	Worcester -	18 a. 20 a.
Bingley, Thomas -	Birmingham -	18 a.
Birks, Henry -	Potteries, Central School -	20 a.
Bott, Thomas -	Worcester -	16 a. 23 h.
Bowkett, Jane -	Metropolitan, Female School -	22 c.
Bowl, Bartholomew -	Newcastle-on-Tyne -	22 b.

14 SPRING EXHIBITION OF STUDENTS' WORKS, 1855.

Names of Students.			Names of Schools.			Stages.
Bowman, Andrew	-	-	Glasgow	-	-	18 a.
Bradley, T. A.	-	-	Sheffield	-	-	23 a.
Brammer, William	-	-	Durham	-	-	23 c.
Brenan, John	-	-	Technical Class, Marlborough House.	-	-	22 d.
Brown, James	-	-	Birmingham	-	-	18a.
Brown, Walter	-	-	Worcester	-	-	23 d.
Brownlow, Washington	-	-	Newcastle-on-Tyne	-	-	16 a.
Brownsward, Henry	-	-	Potteries, Central School	-	-	19 c. 20 a.
						23 e.
Campbell, John	-	-	Glasgow	-	-	23
Carmichael, Mary	-	-	Metropolitan, Female School	-	-	14 a. 15 a.
Chambers, Charles	-	-	Sheffield	-	-	22 d.
Chaplin, Henry	-	-	Worcester	-	-	15 a.
Chetwynd, Elijah	-	-	Potteries, Central School	-	-	20 a 23 c.
Colls, Henry	-	-	Birmingham	-	-	23 d.
Cowell, Helen	-	-	Metropolitan, Female School	-	-	22 a.
Darke, Helen	-	-	Worcester	-	-	22 c.
Davies, Thomas	-	-	Manchester	-	-	22 d.
Dingwall, John	-	-	Glasgow	-	-	22 d.
Duncan, William	-	-	Aberdeen	-	-	23 a
Hardley, Ralph	-	-	Potteries, Central School	-	-	22 d.
Edgley, Sarah Jane	-	-	Technical Class, Marlborough House.	-	-	22 a. 22 d.
						23 c.
Emslie, John P.	-	-	Finsbury District School	-	-	22 c.
Evans, Edward	-	-	Manchester	-	-	22 a.
Fell, William	-	-	Warrington	-	-	17 a. 23 c.
Fillans, Wilhelmina	-	-	Glasgow	-	-	22 b.
Forbes, John	-	-	Newcastle-on-Tyne	-	-	22 c.
Ford, William	-	-	Technical Class, Marlborough House.	-	-	23 h.
Freed, Mary A.	-	-	Technical Class, Marlborough House.	-	-	22 a. 22 d.
						23 c.
Gallimore, Samuel	-	-	Potteries, Central School	-	-	22 b.
Gamble, James	-	-	Sheffield	-	-	18 a.
Gaskell, Agnes	-	-	Warrington	-	-	22 c.
Gates, Richard	-	-	Normal School, Marlborough House.	-	-	18 a.
Gibbs, Charlotte I.	-	-	Technical Class, Marlborough House.	-	-	22 a. 22 d.
						23 c.
Gould, John	-	-	Camden Town District School	-	-	19 a.
Graham, Peter	-	-	Glasgow	-	-	22 c. 23 c.
Gray, Thomas	-	-	Aberdeen	-	-	22 c.
Gray, Curwin	-	-	Normal, Marlborough House	-	-	22 c.
Green, Charles	-	-	Sheffield	-	-	20 a.
Grognet, William	-	-	Macclesfield	-	-	23 c.
Hall, George	-	-	Birmingham	-	-	15 a. 22 c.
Hancock, Henry	-	-	Potteries, Central School	-	-	16 a.
Harrison, George	-	-	Sheffield	-	-	22 d.
Havers, R. N.	-	-	Norwich	-	-	14a. 15 a.
						16 a.
Hawkins, Blanche	-	-	Metropolitan, Female School	-	-	22 b.
Hay, Charles	-	-	Paisley	-	-	22 c.
Hays, Jane	-	-	Durham	-	-	22 c.
Hessey, Mark	-	-	York	-	-	16 a.
Hill, John	-	-	Warrington	-	-	22 a. 22 d.
Hodson, Thomas	-	-	Normal School, Marlborough House.	-	-	22 c.

Names of Students.	Names of Schools.	Stages.
Holden, Samuel -	Warrington -	22 a.
Holyoake, William -	Birmingham -	9 a. 16 a.
Hughes, Thomas -	Technical Class, Marlborough House.	23 a.
Hunt, Jane A. -	Technical Class, Marlborough House.	23 f.
Inglis, John -	Newcastle-on-Tyne -	22 d.
Johnson, John -	Warrington -	17 a.
King, Thomas B. -	Normal School, Marlborough House.	22 c.
Kipling, John -	Potteries, Central School -	22 b.
Knight, Margaret -	Metropolitan, Female School -	14 a.
Lane, Eliza -	Metropolitan, Female School -	14 a.
Law, Eliza A. -	Technical Class, Marlborough House.	22 d. 23 c.
Laxon, George -	Coventry -	22 b.
Littlejohn, John -	Glasgow -	9 a.
Marsh, James -	Potteries, Central School -	23 c.
Marshall, John -	Potteries, Central School -	14 a. 22 a.
McCulloch, John -	Glasgow -	19 a.
McCallum, Alexander -	Glasgow -	19 a.
McDonald, William -	Paisley -	16 a.
McDowell, James -	Glasgow -	22 c.
McGregor, Peter -	Glasgow -	22 b.
Meek, John -	York -	15 a.
Midwood, William -	Normal School, Marlborough House.	17 a.
Mitchison, George -	Newcastle-on-Tyne -	22 d.
Moore, Albert J. -	York -	9 a.
Morley, William A. -	Normal School, Marlborough House.	18 a. 20 a.
Mottram, George -	Macclesfield -	23 c.
Murray, William -	Paisley -	22 c.
Nanson, Henry -	Carlisle -	22 c.
Norton, George -	Sheffield -	22 d.
Pairpoint, Thomas J. -	Normal School, Marlborough House.	20 a.
Park, William -	Glasgow -	22 c.
Patrick, Elizabeth -	Glasgow -	22 b.
Peet, Louisa -	Waterford -	14 a.
Peet, Margaret -	Waterford -	22 b.
Phillips, Thomas -	Chester -	23 a.
Phipps, John -	Manchester -	18 a. 19 a.
Pilsbury, Richard -	Burslem -	22 b.
William Pirie -	Aberdeen -	23 b.
Platt, James Samuel -	Manchester -	15 a.
Pope, Philip H. -	Technical Class, Marlborough House.	23 c.
Porteous, William -	Paisley -	23 a.
Preston, Mary A. -	Birmingham -	16 a. 17 b.
Price, Charles -	Birmingham -	22 c.
Pringle, David -	Newcastle-on-Tyne -	9 a. 16 a.
Queen, Alexander -	Glasgow -	16 a.
Rawson, James -	Glasgow -	22 b.
Rees, M. -	Manchester -	15 a.
	Technical Class, Marlborough House.	23 g.

Names of Students.	Names of Schools.	Stages.
Reid, William - - -	Paisley - - -	23 c.
Renwick, George R. - - -	Normal School, Marlborough House. - - -	19 a.
Rich, Frederick - - -	Newcastle-on-Tyne - - -	22 d.
Richards, Charles - - -	Birmingham - - -	9 a. 16 a.
Ridge, William - - -	Potteries, Central School - - -	19 a.
Robinson, Joseph - - -	Manchester - - -	18 a.
Robinson, William - - -	Manchester - - -	22 c.
Rogerson, James - - -	Glasgow - - -	22 c.
Rowan, John - - -	Birmingham - - -	22 d.
Sanders, William - - -	Normal School, Marlborough House. - - -	18 a.
Sewell, George - - -	Durham - - -	22 c.
Sharpley, Joseph - - -	Macclesfield - - -	23 c.
Sheldrick, E. - - -	Technical Class, Marlborough House. - - -	23 g.
Smith, Mary - - -	Metropolitan, Female School - - -	22 b.
Smith, Walter - - -	Normal School - - -	19 a.
Smith, W. H. - - -	Sheffield - - -	22 c. 23 e.
Stevenson, John - - -	Glasgow - - -	23 a.
Strangman, Elizabeth - - -	Waterford - - -	22 c.
Stubbs, Samuel - - -	Macclesfield - - -	23 c.
Swallow, J. F. - - -	Technical Class, Marlborough House. - - -	23 g.
Thackray, George - - -	York - - -	22 d.
Theaker, George - - -	Sheffield - - -	22 d.
Todhunter, Jane - - -	Metropolitan, Female School - - -	16 a. 22 a.
Turner, E. P. - - -	Sheffield - - -	9 a. 19 a.
Wagstaff, James - - -	Normal School, Marlborough House. - - -	22 c.
Walker, Joseph - - -	Burslem - - -	22 b.
Walsh, Nicholas - - -	Dublin - - -	19 a.
Wardle, George - - -	Macclesfield - - -	23 c.
Waugh, Anne Margaret - - -	Durham - - -	23 c.
Webb, John - - -	Worcester - - -	18 b.
Weippert, Maria - - -	Technical Class, Marlborough House. - - -	23 f.
Weir, Stephen - - -	Newcastle-on-Tyne - - -	22 c.
White, Elizabeth S. - - -	Dublin - - -	22 d.
Williams, H. G. - - -	Technical Class, Marlborough House. - - -	23 a.
Wilcox, William - - -	Manchester - - -	15 a.
Wilson, Caroline - - -	Technical Class, Marlborough House. - - -	22 d.
Wilson, Helena - - -	Metropolitan, Female School - - -	22 c.
Wingate, James - - -	Paisley - - -	22 d.
Wright, Anna J. - - -	Dublin - - -	22 d.
Yarrow, R. - - -	Technical Class, Marlborough House. - - -	22 d.
Yuill, Walter - - -	Glasgow - - -	23 c.
	Glasgow - - -	23 c.

LIST of STUDENTS locally commended in Schools in which no MEDAL has been awarded at this Distribution.

Names of Students.	Names of Schools.	Stages.
Edward, John - - -	Dunfermline - - -	23 a.
Griffiths, Richard - - -	Carnarvon - - -	22 b.
Jones, John - - -	Swansea - - -	15
Penny, G. T. - - -	Cheltenham - - -	20, 22 c.
Percival, Richard - - -	Dudley - - -	20
Simpson, Elder - - -	Bristol - - -	22 b.
Turner, William - - -	Nottingham - - -	9 a. 14 b.
Yates, H. T. - - -	Nottingham - - -	17

C. L. EASTLAKE.
D. MACLISE.
RICHARD REDGRAVE.

NAMES of STUDENTS selected to visit the Paris Exhibition of 1855.

Name of Student.	Name of School.	Name of Student.	Name of School.
Mary A. Preston -	Birmingham.	Henry Brownward -	Potteries, Central.
Charles Richards -	Birmingham.	Elijah Chetwynd -	Potteries, Central.
John Allsop -	Birmingham.	John Marshall -	Potteries, Central.
William Andrews -	Coventry.	R. Pilsbury -	Potteries, Burslem.
George M. Atkinson -	Cork.	James Baird -	Paisley.
William Pallison -	Cork.	John Rowe -	Penzance.
Richard Griffiths -	Carnarvon.	W. H. Smith -	Sheffield.
Elizabeth Hays -	Durham.	R. G. Smith -	Sheffield.
Thomas Heavside -	Durham.	E. P. Turner -	Sheffield.
John Kennedy -	Dublin.	Frederick W. Andrew -	Technical Class.
Henry Harold -	Finsbury.	Catherine Baynes -	Technical Class.
Walter Yuill -	Glasgow.	Sarah J. Edgley -	Technical Class.
George Wardle -	Macclesfield.	Mary A. Freed -	Technical Class.
Charles McDonald -	Manchester.	Charlotte Gibbs -	Technical Class.
Clarke -	Manchester.	Eliza A. Law -	Technical Class.
Mary Carmichael -	Metropolitan, Female.	T. A. Bickerton -	Worcester.
Jane Todhunter -	Metropolitan, Female.	Thomas Bolt -	Worcester.
G. A. Stubbs -	Metropolitan, Male.	William Fell -	Warrington.
M. Armstrong -	Newcastle-on-Tyne.	John Hill -	Warrington.
R. W. Havers -	Norwich.	Mary Ann Holmes -	Warrington.
		John Johnson -	Warrington.

RICHARD REDGRAVE,
Art Superintendent.

TABLE showing the Number of WORKS required and sent for EXHIBITION, and the
at the SPRING EXHIBITION

Names of Schools.	Stage 8. Drawing the Human Figure or Animal Forms from the Round or Nature.			Stage 9. Anatomical Studies.			Stage 14. Painting direct from Nature.			Stage 15. Painting Groups as Composition of Colour.			Stage 16. Painting the Human Figure, and from Casts.			Stage 17. Painting the Human Figure, and in Colour.		
	No. of Works required.	No. of Works sent.	No. of Medals awarded.	No. of Works required.	No. of Works sent.	No. of Medals awarded.	No. of Works required.	No. of Works sent.	No. of Medals awarded.	No. of Works required.	No. of Works sent.	No. of Medals awarded.	No. of Works required.	No. of Works sent.	No. of Medals awarded.	No. of Works required.	No. of Works sent.	No. of Medals awarded.
Aberdeen	*	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Birmingham	2	-	-	4	3	3	4	1	1	4	6	1	4	4	4	4	4	1
Bristol	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Carlisle	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-
Carnarvon	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Cheltenham	-	-	-	-	-	-	-	-	-	-	4	-	-	3	-	-	-	-
Chester	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Coventry	-	-	-	-	1	-	-	3	-	-	6	-	-	2	-	-	2	-
Dublin	2	2	-	4	2	-	4	1	-	4	7	-	4	2	-	4	4	-
Dudley	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Dunfermline	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Durham	-	-	-	-	-	-	-	-	-	-	2	-	-	1	-	-	-	-
Glasgow	2	-	-	4	3	1	4	3	-	4	1	-	4	1	-	4	-	-
Macclesfield	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Manchester	2	2	-	4	4	1	4	-	-	4	8	3	4	4	-	4	4	-
Metropolitan (Male)	-	-	-	-	5	-	4	-	-	4	1	-	4	-	-	4	3	1
Metropolitan (Female)	2	-	-	4	-	-	4	4	3	4	3	1	4	1	1	4	-	-
Finsbury Dis. S.	-	-	-	-	3	-	-	-	-	-	-	-	-	-	-	-	-	-
Camdentown Dis. S.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Newcastle-on-Tyne	-	-	-	-	3	-	-	-	-	-	4	-	-	4	2	-	4	1
Norwich	-	-	-	4	2	-	4	1	1	4	4	1	4	1	1	4	-	-
Nottingham	-	2	-	-	1	-	-	1	-	-	3	-	-	1	-	-	1	-
Paisley	-	2	-	4	1	-	4	-	-	4	4	-	4	1	1	4	-	-
Potteries (Central S.)	2	-	-	4	2	-	4	2	1	4	1	-	4	1	1	4	-	-
Burslem	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Newcastle-under-Lyme	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	4	-
Sheffield	2	-	-	4	2	1	4	1	-	4	-	-	4	3	-	4	-	-
Stourbridge	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Swansea	-	-	-	-	-	-	-	-	-	-	1	-	-	1	-	-	-	-
Warrington	-	-	-	-	-	-	-	-	-	-	4	-	-	2	-	-	3	2
Waterford	-	-	-	-	-	-	-	1	-	-	-	-	-	1	-	-	-	-
Worcester	-	-	-	4	4	-	4	4	-	4	5	1	4	4	1	4	1	-
York	-	2	-	-	3	1	-	2	-	-	1	1	-	2	1	-	-	-
Technical Class	-	-	-	-	-	-	-	1	1	-	-	-	-	-	-	-	-	-

* Two Works were allowed to be sent this Season from each School against

NUMBER of MEDALS awarded in the different Stages from the various SCHOOLS of ART at GORE HOUSE, June 1855.

Stage 18. Modelling Ornament.			Stage 19. Modelling the Figure or Animals.			Stage 20. Modelling Flowers &c., from Nature.			Stage 21. Time Sketches in Clay from Nature.			Stage 22. Elementary Design.			Stage 23. Applied Design.			Names of Schools.
No. of Works required.	No. of Works sent.	No. of Medals awarded.	No. of Works required.	No. of Works sent.	No. of Medals awarded.	No. of Works required.	No. of Works sent.	No. of Medals awarded.	No. of Works required.	No. of Works sent.	No. of Medals awarded.	No. of Works required.	No. of Works sent.	No. of Medals awarded.	No. of Works required.	No. of Works sent.	No. of Medals awarded.	
-	-	-	-	-	-	-	-	-	-	-	-	-	4	1	-	9	2	Aberdeen.
4	5	2	4	4	-	4	3	-	-	-	-	16	8	3	-	2	1	Birmingham.
-	-	-	-	-	-	-	-	-	-	-	-	-	2	-	-	-	-	Bristol.
-	-	-	-	-	-	-	-	-	-	-	-	-	5	1	-	4	-	Carlisle.
-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-	-	Carnarvon.
-	-	-	-	-	-	-	1	-	-	-	-	-	4	-	-	-	-	Cheltenham.
-	1	-	-	2	-	-	1	-	-	-	-	-	1	-	-	4	1	Chester.
4	-	-	4	2	1	4	-	-	-	-	-	-	9	1	-	1	-	Coventry.
-	-	-	-	-	-	-	-	-	-	-	-	16	11	2	-	8	-	Dublin.
-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	Dudley.
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	Dunfermline.
4	2	2	4	2	2	4	-	-	-	-	-	-	5	2	-	20	2	Durham.
-	-	-	-	-	-	-	-	-	-	-	-	16	15	9	-	24	5	Glasgow.
4	3	1	4	2	1	4	2	-	-	-	-	16	14	3	-	-	-	Macclesfield.
4	8	4	4	5	2	4	4	2	1	-	-	-	6	4	-	-	-	Manchester.
-	-	-	-	2	-	4	-	-	-	-	-	16	13	6	-	4	-	Metropolitan (Male).
-	-	-	-	-	-	-	-	-	-	-	-	-	2	1	-	-	-	Metropolitan (Female).
-	-	-	-	1	1	-	-	-	-	-	-	-	-	-	-	-	-	Finsbury Dis. S.
-	-	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	Camdentown Dis. S.
-	-	-	-	-	-	-	-	-	-	-	-	10	8	-	-	-	-	Newcastle-on-Tyne.
-	-	-	-	-	-	-	-	-	-	-	-	-	7	-	-	-	-	Norwich.
-	-	-	-	-	-	-	-	-	-	-	-	-	4	-	-	-	-	Nottingham.
-	-	-	-	-	-	-	-	-	-	-	-	-	5	3	-	8	3	Paisley.
4	2	-	4	4	2	4	3	3	-	-	-	16	9	4	-	10	4	Potteries (Central S.)
-	-	-	-	-	-	-	-	-	-	-	-	-	9	2	-	-	-	Burslem.
-	-	-	-	-	-	-	-	-	-	-	-	-	2	1	-	-	-	Newcastle-under-Lyme.
4	3	1	4	4	1	4	4	1	-	-	-	16	9	5	-	34	2	Sheffield.
-	1	-	-	-	-	-	-	-	-	-	-	-	4	1	-	-	-	Stourbridge.
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Swansea.
-	5	-	-	-	-	-	2	-	-	-	-	-	14	4	-	2	1	Warrington.
-	-	-	-	-	-	-	-	-	-	-	-	-	6	2	-	-	-	Waterford.
-	3	2	-	-	-	-	2	1	1	-	-	-	4	1	-	7	2	Worcester.
-	-	-	-	-	-	-	1	-	-	-	-	-	1	1	-	1	-	York.
-	-	-	-	-	-	-	-	-	-	-	-	301	11	-	51	16	-	Technical Class.

which the numbers are placed ; but were allowed, not required.

REPORT of the ART SUPERINTENDENT on the WORKS of the STUDENTS in the SCHOOLS of ART connected with the DEPARTMENT of SCIENCE and ART.

May 1855.

THE recurrence of the spring again brings in review the advanced works from the various schools.

If we divide the whole course of instruction into, 1st, the acquisition of executive skill in drawing, painting, and modelling; and 2d, the cultivation of the inventive powers of the students; an inspection of the works in the exhibition shows that the general progress is rather in the latter section than in the former.

The studies from the antique and from the living model, included in stage 8, and usually forwarded in the autumn, are now required for the spring exhibition. As the studies in this stage had been so lately reviewed, the sending such drawings *this spring* was entirely permissive, in order to divide the long interval between the autumn of 1854 and the spring of 1856. It was hardly to be expected, therefore, that many drawings would be sent, but it is to be hoped that the long interval thus afforded to many schools will be productive of a successful competition in this stage in the next spring exhibition.

In stage 9, the works, with one or two favourable exceptions, can hardly be called an advance on those of last season. In too many instances the original outline is unlike in character and proportions to the antique figure which has been studied; this fault is observable in the works from the Central School. In many studies the outline has been transferred (it is presumed from the student's own drawing), and no attention has been given to revise and correct the form, either before commencing the anatomical analysis, or as a knowledge of the structure was necessarily obtained in the progress of the work: so that no apparent benefit has been derived from that study especially intended to promote a more intimate knowledge of the human form. Moreover, in some instances, a careful study of the bones is accompanied by a hurried and imperfect drawing of the muscular structure.

The placing the bones and muscles within the outline in the same drawing leads to a very imperfect treatment of both; and it will, therefore, be required, in future, that the studies of the bones and muscles shall be on separate sheets; these should be separate drawings—considered, however, as a *set*, or as one work.

The practice of using colour to define the muscular fibre is considered objectionable. Even when red chalk is employed it should be used very sparingly, but any colour laid on with the brush is to be avoided in the preparation of these works.

In those stages (14, 15, 16, and 17,) in which a power of painting is to be acquired, the studies this year are beneath the usual average in all the schools. However much this may be accounted for by the want of proper examples for imitation, (a want known to exist as to stage 17 in most schools), such an objection does not apply to those studies from nature or from objects of still life, which are more or less obtainable by all. Want of progress in this stage is the more remarkable, since the works form a contrast to the somewhat dry character of the studies in the previous stages of the course.

Some difficulty seems to exist as to the classification of works in stages 14 and 15. It may, therefore, be well to explain that separate or single studies of flowers, fruits, or objects from still life, but more especially the former, are to be classed as stage 14 (*a*), while pictorial arrangements, in order to study grouping, light and shade, composition, and colour, will henceforward designate the work as belonging to stage 15. At the same time, it is only after a careful and conscientious study of separate objects in stage 14, wherein the students have not to contend with the difficul-

ties of pictorial arrangement, backgrounds, &c., that they should be permitted to attempt to compose them into groups. Such compositions should, at first, be very simple, both as to the objects introduced, and as to the accessories which support them; and until power of execution, and some insight into the principles of composition, have thus been gradually obtained, it would be well to restrain too ambitious attempts on the part of the students.

In the modelling stages the character of the teaching is better sustained, and the progress on the whole is satisfactory, while in some instances great excellence is manifest. The studies from the human figure, however, are the least successful part of this section.

In the report of last year it was noticed "that the methods adopted to stimulate the inventive powers of the students, and to teach them the laws of ornamental arrangement, had been thoroughly appreciated in most schools;" and it has already been remarked that this year great progress is evident in this section of study. The whole of the four subdivisions of stage 22 (elementary design) are beginning to be understood, and their educational value properly estimated. The studies sent up form a highly interesting portion of the exhibition.

Under these circumstances it is desirable rather to extend the teaching in some of the sections of this stage (stage 22, elementary design); and the attention of the masters is called to the modification, as to this stage, of the paper No. 127, which accompanies this report. In Section A. (the ornamental analysis of plants), the studies need not consist of outline drawings merely, but the plant itself may be either drawn or coloured from nature, and accompanied by the requisite analysis of its ornamental details.

In Section B. a figure has been chosen which will allow of the study of *repeats*, and the combination of the hexagon and the lozenge provides in itself the opportunity of a complete set of studies for each student. These may be either in monochrome, section (b), or in colour, section (c). As regards section (d), "studies of historic styles," it must be remembered that these works were by no means intended merely as drawing studies, but to call the attention of the students to the peculiarities of the various historic styles. In future such studies may be either drawn or, when from surface decoration, painted; but no medal will be awarded unless some one or more peculiar characteristics of the style treated are, together with the authority from which the works are derived, legibly written at the foot of the drawing. If the various masters are careful to enforce this practice, it will stimulate a spirit of inquiry that cannot fail to bear valuable fruits.

The class at Marlborough House for surface decoration, principally occupied in giving instruction to masters and mistresses in training, exhibits many excellent sets of studies. The addition of the authorities from whence they are obtained would be as valuable here as in the contributions from the local schools. The students in this class have very successfully devoted themselves to the study of the characteristics of the various historic styles, as well as to the careful analysis of plants and flowers.

In the class for plastic decoration no works are exhibited this season. The loss of the valuable services of Professor Semper (who has accepted a professorship at Zurich) not having yet been adequately supplied.

In the class for wood engraving a series of examples, engraved from drawings supplied by the masters of Schools of Art, have been produced, and the illustrations for the catalogue of renaissance casts successfully completed. These latter are highly creditable to the class, forming a series which will, it is hoped, be extensively useful, and tend to popularize the knowledge of ornamental styles; more especially when the catalogue is continued so as to include the casts in the other epochs of Art. A series of

22 RULES FOR THE EXHIBITION OF STUDENTS' WORKS.

illustrations for the catalogue of the Museum are also in progress. These illustrated catalogues, when completed, will serve as hand-books for reference, and are an evidence, not only of the careful teaching, but also of the useful labours of the school.

The class for lithography has, in the same manner, been engaged in the reproduction of works intended to be used as examples in the various stages of study. Thus at the same time affording instruction to the pupils, and rendering useful aid to the institution.

In conclusion, it is desirable that those stages of instruction in which the progress has been less marked than was anticipated should, in the ensuing year, receive the fullest attention of the masters in all schools. In some instances failure has arisen from the effort being beyond the powers of the student, in others, from the want of proper guidance.

While, however, these remarks are necessary as to studies forming a portion of the course, it is satisfactory to add that, on the whole, there are still signs of advance. The number of medals given this season by the Examiners, as compared with the corresponding period last year, is sufficient to show that the average merit is greater, if there are fewer instances of great individual merit.

In the rewards for designs applicable to manufactures prizes have been claimed in almost all the several classes, and it is noteworthy that the provincial schools have again been successful competitors, in one case, that of Paisley, a student having obtained the highest prize in the section of design for carpets.

RICHARD REDGRAVE.

RULES FOR THE EXHIBITION OF STUDENTS' WORKS.

(From the General Directions for conducting Local Schools.)

153. There are two exhibitions during the year of the works of the students of all the Schools of Art; one in the spring and the other in the autumn. The autumn exhibition will comprise the works in the earlier stages of the course of instruction, namely:—stages 1 to 7 and 10 to 13 inclusive: and such works must be transmitted on or before the 20th of November.

154. The spring exhibition will comprise the works in stages 8 and 9, and stages 14 to 23 inclusive; and such works must be transmitted on or before the 20th of April.

155. Schools having one master are required to send up four works in each stage included in the group for the first certificate of the Department, namely:—stages 1 *a* and *c*; 2, 3, 4, 5 *a* and *b*; 6, 7, 10, and 13 *a*; and are allowed to send three works in any other stage or stages.

156. Schools having two masters are required to send up four works in each stage included in the groups for the 1st, 2d, and 3d certificates; that is to say, group 1 as above; group 2, stages 11, 12, 14, 15, and 22 *a*, *b*, *c*, and *d*; group 3, stages 8, 9, 10, 16 and 17; and are allowed to forward three works in any other stage or stages.

157. Schools having three or more masters are required to send up four works in each of the stages included in the groups for the 1st, 2d, 3d, 4th, and 5th certificates, namely:—groups 1, 2, and 3, as above; group 4, stages 18, 20, and 22 *a*, *b*, *c*, and *d*; group 5, stages 8, 9 *c*, 19, and 21, with the exception of stage 21, in which stage no works are at present allowed for. Schools are allowed to send up two works in stage 8 *c* or *d*, or in stage 19 *c*, if able.

158. In the case of any of those stages having sectional divisions, the works to be forwarded are such as have relation to the sections of ornament, except where the subdivisions are specially marked with a number, in which case the works required extend to each subdivision so numbered; thus in stage 13, four works in *a* only are to be sent; in stage 5, four works in *a*, and four works in *b*. In those stages whose sections are bracketted, the works may be from either section, indifferently; so that jointly no more than the number indicated are sent up.

159. In stage 23, "technical studies," it is left open to the master to send such works as he is able.

160. The works required will be exhibited according to the space available for the purpose; but in any case, works receiving medals will be exhibited.

161. The number of works prescribed for transmission must not be exceeded.

162. The imperial sheet, *i. e.*, $29\frac{1}{2}$ in. $\times$ $21\frac{1}{2}$ in. either whole, or in halves or quarters, should be the size of all works, whether drawn or painted, and this size must be strictly attended to, since it has been determined to provide frames for the exhibition of works in London, and for their transmission for exhibition to the local schools; all canvasses used also should be half imperial size, *viz.*, $21\frac{1}{2}$ in. $\times$ $14\frac{3}{4}$ in. or imperial size, *viz.*, $29\frac{1}{2}$ in. $\times$ $21\frac{1}{2}$ in. Models should be backed out as lightly as possible consistently with safety; all round figures kept to the size already stated, and models from the life selected for exhibition, should as far as possible, be those treated in low relief, as round figures are more liable to injury in transit.

163. Works glazed cannot be exhibited.

164. All works must have a printed label, which will be supplied by the Department, neatly filled in, and carefully attached.

165. Masters are particularly required to observe the rules laid down, and to adopt the standard examples prescribed.

166. Works to which prizes are awarded will probably be reserved for six months by the Department, in order that they may be exhibited in a limited number of provincial Schools of Art: such schools will be selected as make application to receive them, and adequate preparations for exhibiting them to the public.

In arranging the works rewarded with medals for exhibition in the provincial towns, the Department will reserve a discretion as to the number that it may be considered desirable to send for that purpose.

When works are required in sets, each set is to be reckoned as one work, and not each separate drawing or painting; but the sets must not exceed the stated number.

Marlborough House, June 1855.

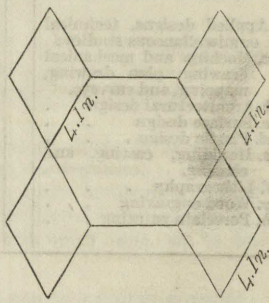
This Form to be filled up and sent with the Works for Exhibition at the next Examination, from the _____ School of Art.

[The works in the stages marked A are to be forwarded for exhibition in April,—those marked N in November, of each year.]

STAGES.	Schools having						Examples, &c., to be used by the Students in preparing Works for Exhibition. These examples will continue the same for 1855 and 1856.
	One Master.		Two Masters.		Three or more Masters.		
	No. of Works required.	No. of Works allowed.	No. of Works sent.	No. of Works required.	No. of Works allowed.	No. of Works sent.	
1. Linear drawing by aid of instruments: a. Linear Geometry . . . b. Mechanical and machine drawing and details of architecture from copies c. Linear Perspective . .	4		4	4	4		STAGE I. a. Diagrams issued by the Department; or Central School Course. b. Examples of architectural details prepared for the Department, Department Nos. 264 or 268. c. Perspective work used by the Department; or Central School Course.
2. Free-hand outline drawing of rigid forms, from examples or copies: a. Objects b. Ornament	4		4	4	4		STAGE II. a. Tarsia. Department No. 256. b. Trajan Frieze, by Albertoli, No. 5; enlarged from 15½ x 6½ to 20½ x 8½. Department No. 1271.
3. Free-hand outline drawing from the "round": a. Models and objects . . b. Ornament	4		4	4	4		STAGE III. b. Lower portion of the pilaster of the gates of the Madeleine, two feet high,—or marked portions of two pilasters from the tomb of Louis XII, Nos. 460 and 478, to be drawn on the same sheet of paper as one study.
4. Shading from flat examples from copies: a. Models and objects . . b. Ornament	4		4	4	4		STAGE IV. b. Renaissance rosette, published by the Department, No. 291,—or Ancient Car from the Vatican; Gruner, p. 14. Department No. 294.
5. Shading from the round or solid forms: a. Models and objects . . b. Ornament c. Time sketching and sketching from memory.	4 4		4 4	4 4	4 4		STAGE V. b. Ornament from the architrave of the gates of Ghiberti; the Egg plant portion,—or lower portion of the Florentine Scroll, half size by scale.
6. Drawing the human figure and animal forms from copies: a. In outline b. Shaded	4		4	4	4		STAGE VI. a. Outline of Laocoon. Department No. 597; or outline of Farnese Hercules, No. 501.

STAGES.	Schools having						Examples, &c., to be used by the Students in preparing Works for Exhibition. These examples will continue the same for 1855 and 1856.
	One Master.		Two Masters.		Three or more Masters.		
	No. of Works required.	No. of Works allowed.	No. of Works sent.	No. of Works required.	No. of Works allowed.	No. of Works sent.	
7. Drawing flowers, foliage, and N objects of natural history from flat examples or copies: a. In outline } b. Shaded }	4						
8. Drawing the human figure A or animal forms from the the round, or nature: a. In outline from casts . } b. Shaded } c. Studies of the human figure from nude model . } d. " " draped . } f. Time " sketching and sketching from memory . }	2		4	2	4	2	STAGE VIII. a. Outline, half size, viz., 1ft. 8in. × 1ft. 11½in. of a portion of the panathenaic frieze from the Par- thenon; Brucciani's list, No. 29, B.M. 41,—or the portion No. 30, British Museum, 1ft. 10in. × 2ft. 1½in., on imperial paper. b. The Discobolus of Myron,—or Discobolus of Naucydes, size— suitable to a sheet of imperial drawing paper.
9. Anatomical studies: A a. Of the human figure . . b. Of animal forms . . . c. Of either, modelled . .	3		4	3	4	4	STAGE IX. a. The bones and muscles filled in the outline of the Discobolus of Myron, or the Discobolus of Naucydes. The bones on a sepa- rate sheet from the muscles—the two drawings reckoned as one work. c. Either of the same modelled in low relief, size, 21½ × 14½.
10. Drawing flowers, foliage, N landscape details, and ob- jects of natural history from nature: a. In outline } b. Shaded }	4		4		4		STAGE X. a. Size of works when mounted, 21½in. × 29½in.; or 21½in. × 14½
11. Painting ornament from N the flat or copies: a. In monochrome, either in water colour, tempera, or in oil } b. In colours }	3		4		4		STAGE XI. b. Robinson's collection of coloured ornament, plate Nos. 3 or 9, De- partment No. 583 and 594, or from any other examples in the possession of the school. If strained canvasses are used for studies in this stage, they should be imperial or half imperial size.
12. Painting ornament from N the cast, &c.: a. In monochrome, either in water colours, in oil, or in tempera } b. In colours }	3		4		4		STAGE XII. a. Roman rosette from the Capitol (hexafoil with re-curved leaves), Department No. 344,—or Pome- granate and Egg plant portion of the architrave of the Ghiberti gates, or Trajan scroll, half size, Department No. 471. Canvasses used to be imperial or half im- perial size.

STAGES.	Schools having						Examples, &c., to be used by the Students in preparing Works for Exhibition. These examples will continue the same for 1855 and 1856.
	One Master.		Two Masters.		Three or more Masters.		
	No. of Works required.	No. of Works allowed.	No. of Works required.	No. of Works allowed.	No. of Works required.	No. of Works allowed.	
13. Painting (general) from flat examples or copies, flowers, still life, &c.: a. Flowers or natural objects, in water colours, in oil, or in tempera. b. Landscapes	4		4		4		STAGE XIII. a. If examples of stage 13, published by V. Brooks, are used—the Torrenia Asiatica (Department No. 306), or Pelargonium. Department No. 300. a. In tempera—Brook's Studies of Flowers; or flat tints. Department Nos. 1536 or 1539.
14. Painting (general) direct A from nature: a. Flowers or still life, in water colours, in oil, or in tempera. b. Landscapes	3		4		4		STAGE XIV. If on canvass, the size must be 29½ in. × 21½ in., or 21½ in. × 14½ in.
15. Painting groups, as compositions of colour.—In water colours, in oil, or in tempera.	3		4		4		
16. Painting the human figure A or animals in monochrome fromcasts: a. In oil or in tempera	3		4		4		STAGE XVI. a. Female torso, British Museum. Dancing Girl with wreath, a high relief in panel.
17. Painting the human figure A and animals in colour: a. From the flat, or copies b. From nature, nude or draped. c. Time sketches and compositions.	3		4		4		
18. Modelling ornament: A a. From casts b. From drawings c. Time sketches from examples and from memory.	3		3		4		STAGE XVIII. a. Portions of low relief panels from the tomb of Louis XII., Nos. 460 and 473,—or nest of the scroll of the pilaster from the Villa Medici, Department No. 473, size, 1ft. 7½ in. × 2ft.,—or Trajan scroll,—size, 2ft. 1½ in. × 1ft. 7 in. Department No. 471.
19. Modelling the human figure, or animals: a. From casts or solid examples. b. From drawings c. From nature, nude or draped.	3		3		4		STAGE XIX. a. Bronze Hercules, 2ft. high, or Discobolus of Myron, or Discobolus of Nancycles, in relief, 2ft. high.
20. Modelling flowers, fruits, foliage, and objects of natural history from nature.	3		3		4		
21. Time sketches in clay of the human figure or animals from nature.							

STAGES.	Schools having						Examples, &c., to be used by the Students in preparing Works for Exhibition. These examples will continue the same for 1855 and 1856.
	One Master.		Two Masters.		Three or more Masters.		
	No. of Works required.	No. of Works allowed.	No. of Works required.	No. of Works allowed.	No. of Works required.	No. of Works allowed.	
22. Elementary design:							STAGE XXII.
A a. Studies treating natural objects ornamentally.	3		4		4		a. Ornamental analysis of nature, wild flowers in sets of 2, viz., one sheet giving the natural growth, and one the ornamental details.
b. Ornamental arrangements to fill given spaces in monochrome.	3		4		4		b. Six studies, being modes of filling the accompanying figures with
c. " " in colour	3		4		4		
d. Studies of historic styles of ornament.	3		4		4		
							
							the leaves and flowers of the <i>malva sylvestris</i> , or common mallow, ornamentally arranged, the pattern to flow through the hexagon into the lozenge forms, so as to produce repeats—each side of the hexagon to be 4 in., to be treated in a self colour, or in complementary hues or tints.
							d. A set consisting of at least two studies, showing the peculiar characteristics of the ornament of any two of the following distinct styles, namely, Antique Greek Roman, Byzantine-Romanesque, Gothic, and Renaissance. The drawings or paintings to be made two or more on each sheet of "imperial" paper. Either reduced copies from the flat or from casts; restorations of imperfect works, adaptations, or original arrangements within the conditions of the given styles, will be admissible. The separate studies to be properly labelled, as the case may be, "Copy from the flat" or "cast," "Adaptation," "Original arrangement," &c., and the authorities given. As these works are by no means intended merely for the study of drawing or painting, but to call attention to the peculiarities of the various

SPECIAL PRIZE LIST FOR ADVANCED STUDIES.

SPRING INSPECTION and EXHIBITION of the WORKS of STUDENTS of the SCHOOLS of ART, for the Year 1856.

I. THE exhibition of the works of the students of the several Schools of Art, in competition with each other as a means of ascertaining the annual progress of the schools, and of stimulating the students to increased exertion, will take place in May 1856.

These works will illustrate the more advanced instruction included under stages 8, 9, 14, 15, 16, 17, 18, 19, 20, 21, 22, and 23, and must be transmitted on or before 20th April 1856.*

II. The nature of the works to be submitted for inspection, in the various stages previous to stage 23, and the examples from which they are to be prepared, are defined in the paper No. 127, and each school is informed of the number of works in each stage which it will be required to send; and it is to be understood that while it is required that this number must be sent for inspection, the selection by the Head Master of the best examples executed in the school to this amount, renders it unnecessary that *more* should be forwarded.

III. The condition given in paper No. 127, are to be strictly and literally adhered to, as *regards size* and all other respects. No work will be exhibited which does not conform to them as well as the requirements of this programme.

IV. Particular attention to the regulations as to mode of *mounting*, borders or other accompaniments of drawings, is requested; extreme simplicity in this respect being recommended; quiet, unobtrusive tints should be selected when coloured mountings are deemed requisite: and, as a general rule in such cases, all primary or secondary tints are to be avoided.

V. In the various stages which constitute the painting course, especially in the studies consisting of arrangements of objects, such as fruit, flowers, shells, &c., although the special qualities of *colour*, light, and shade, general pictorial effect, and an agreeable distribution of forms, are primary considerations; still the severe and imitative treatment is not to be sacrificed; the same earnest, truthful rendering of the actual facts of the objects represented, will be looked for in these compositions, as in isolated studies; and all attempts at the acquisition of premature facility of execution should be discouraged.

VI. The masters of the various schools are requested to give their particular attention to an increased development of the studies in stage 22 (Elementary Design). [See Mr. Redgrave's Report on the Works exhibited, 1853, p. 31, Catalogue of the Works of the Schools in 1853, and those for the Works exhibited in the spring of 1854 and 1855.]

VII. Original designs for manufactures are required only from those pupils who, having actually received their instruction in the schools, are supposed to carry out their designs upon the principles taught therein. The works of established designers, who may have only been casual students in the schools, and whose general practice has not as yet become sensibly influenced by the teaching of the school, are obviously not required. Neat and precise execution in all original designs should be inculcated. Designs which are obviously inferior to the designs to be found ordinarily

* Those works, which indicate the elementary progress of the students, are to be sent on or before 1st November 1856, according to the paper No. 127.

used in manufactures, should not be transmitted, as they will be liable to be excluded from the exhibition.

VIII. The works are to be forwarded, at the time before stated, addressed to the Secretary, at Gore House, Kensington, London, arranged under the various stages of instruction in the above list, and numbered by the Head Master according to his opinion of their merits in each stage.* To each work must be attached a ticket describing—1. The name of the school from which it is sent. 2. The name and age of the student. 3. His present or prospective occupations. 4. The length of time he has studied in the school. 5. To which of the 23 stages the work belongs. 6. The signature of the Head Master, and the date. 7. Prices may also be attached to works of importance, for the convenience of purchasers. These tickets are supplied by the Department. They are to be neatly filled up. The *white tickets* placed on white paper, and the coloured tickets on paintings, &c.

IX. No student is to contribute more than one work in each stage, unless where works are required in sets, as in stage 22, &c., and also excepting stage 23; and it is desirable, when works are of equal merit, that the works of different students should as far as possible be selected.

X. No student can receive a *second* medal for a work in the same section of any stage, except that of "Applied Designs." For instance—the student who has received a medal in stage 9, section *a*, in 1855, cannot send again another work in stage 9, section *a*, in 1856,—but he may send a work in any *other* stage in any group in which he has not been rewarded; it therefore follows, that no work of the same class as that for which a student has already received a medal, should be sent, except in stage 23. In this stage of instruction the student may take medals in *three* successive years, and money prizes according to Rule XXV.

XI. A printed list (of which forms will be furnished), properly filled up, is to be forwarded with the works, and a duplicate of the same to be retained in each school. It may be accompanied by any remarks or observations which are deemed explanatory or useful.

XII. The students producing the best works, *in competition, with all the Schools*, may receive each a bronze medal and some work published by the Department. A book and honourable mention will be awarded to the best work in some one or more stages in each local school, in those cases where a medal is not awarded.

APPLIED DESIGN.

XIII. With regard to the 23d stage, "Applied Design," the Examiners have suggested that all manufactured articles should be accompanied by the original design; or, when that is not possible, that the Master should certify that such design has not been materially changed in the process of manufacturing, and that he is satisfied with the mode in which the design is rendered. With respect to more absolute grounds for decision, we conceive that such works only should be rewarded as may be in conformity with the principles of taste taught by the masters and by the professor in the peculiar department.

XIV. Accordingly, it has been determined that the following conditions must be observed, and that medals, with books, and certain sums of money, shall be awarded to designs produced according to the principles hereafter laid down, and for the under-mentioned classes of manufactures. Designs, or works executed in disregard of these principles and conditions,

* Particular attention is called to this rule.

will not be eligible for reward. Prizes will be wholly or partially withheld if the works sent in in competition for them are not considered of sufficient merit to warrant their being awarded. The competitors for the prizes herein offered, must have been students in the school through which the works are sent, during the past year, must state their age, and what length of time they have been students, and *what stages of instruction they have passed through*,* and they must be prepared, if required, to submit for inspection their works in any of those earlier stages of instruction. The works sent in for competition must have been executed in the school, or, if in the manufactured state, be accompanied with the required certificate of the Head Master, to the effect that he has approved the design, and that it has not been injured in execution.

XV. Manufacturers should understand that their FABRICS cannot be received for exhibition unless the design has been made by a student of the Department, and both the design and fabric are accompanied with the Master's certificate.

XVI. The prizes for *Applied Designs*, for the year 1856, together with the conditions of award, are as follows:—

XVII. In *Calicoes, Cambrics, Chintzes, Mustins, Mousseline de laines*, and other printed garment fabrics.

For the best four designs for any of the				
above fabrics	-	-	-	A bronze medal and 6 <i>l</i> .
For the second	-	-	-	„ „ 4 <i>l</i> .
For the third	-	-	-	„ „ 2 <i>l</i> .

The four designs must be mounted together on one sheet, and any studies of nature accompanying them on a separate sheet with lettered references.

The following rules must be observed in the designs for the decoration of these fabrics,

1. The ornament must be flat, not imitative but conventional, without relief, shadow, or perspective. 2. If the decoration is derived direct from natural objects, the designs must be accompanied by a sheet of imitative studies of the subjects on which they have been founded. 3. The ornament must cover the surface either by a diaper, based on some regular geometrical figure, or arise continuously out of itself by graceful flowing curves. 4. No pronounced lines should lead in the direction of breadth. 5. The effect produced by the folding of the stuff must be carefully studied. 6. The size of the pattern must be regulated by the material for which the design is intended—small, for close thick fabrics, such as gingham, &c.; larger, for fabrics of more open textures, such as muslins, barèges, &c., largely covering the ground on *de laines*, more dispersed in cotton or linen goods. 7. The colours employed must be such as the manufacturer can produce, and the most careful attention given to arrange them according to their laws of harmonious relation. 8. The pattern must be properly studied as to the necessary repeats, and the means of production either by block or cylinder.

Silks.

XVIII. For the best set of four designs for

woven figured silk hangings	-	-	-	A bronze medal and 6 <i>l</i> .
For the second	-	-	-	„ „ 4 <i>l</i> .
For the third	-	-	-	„ „ 2 <i>l</i> .

The four designs must be mounted together on one sheet, and any studies from nature accompanying them on a separate sheet with lettered references.

* This rule has been insufficiently followed, and the attention of the Masters is particularly called to the observance of it.

The rules 1 to 6, as in calicoes, must be observed in the designs for silks, together with the following :—

The size of the pattern must be regulated by the strength of its contrasts either of light and dark or colour; the stronger the contrast the smaller must be the pattern. The processes of weaving must be considered both as to the power of producing the arrangement of colour adopted, and as to the enrichment of the stuff by the interchange of surface, and the laws of harmony of colour must be thoroughly observed.

Carpets.

- XIX. For the best design for a carpet to be woven in one piece in the border and centre (design to be on $\frac{1}{8}$ scale) will be awarded - - - A bronze medal and 8*l*.
 For the second - - - " " 4*l*.
 For the best design for a carpet to be woven in breadths, the decoration to be floral - - - " " 4*l*.
 For the second - - - " " 3*l*.

The following rules must be observed in the designs for the decoration of carpets :—

A carpet serves as a "ground" to relieve all objects of furniture upon it, and should be quiet and negative—without strong contrast of either form or colour. The leading forms must be so composed as to distribute the pattern over the whole floor, not pronounced either in the direction of breadth or length; all "up and down" treatments being only suitable for passages or staircases. The decorative forms must be flat, without shadow or relief, whether derived from ornament or direct from flowers or foliage. In colour the general ground should be negative, low in tone, and inclining to the tertiary hues—the leading forms of the pattern being expressed by the darker secondaries—and the primary colours or white, if used at all, only in small quantities to enhance the tertiary hues. The laws regulating the harmonies and contrasts of colour must be strictly attended to as well as the necessary conditions of manufacture. The mode of manufacture must be stated, whether Brussels, tapestry, or printed carpets.

Paper Hangings.

- XX. For the best design for a paper hanging will be awarded - - - A bronze medal and 6*l*.
 For the second - - - " " 4*l*.
 For the third - - - " " 2*l*.

The following rules must be observed in the designs for paper-hangings :—

Paper-hanging should be treated as a background to display the furniture and other objects in the apartment. Its decoration must be subdued and unobtrusive, not inviting special attention by strongly pronounced contrasts either of form or colour. All the ornament employed must be strictly conventional, flat, and without relief; the forms may be purely ornamental or based upon natural objects; they should cover the surface equally, and where a geometrical basis is used, filled in with smaller forms, care must be taken so to construct these leading lines that the eye may pass continuously over the surface without break or interruption of line. The treatment of colour may consist of gradations of one hue or combinations of different hues or tints, which, however, must be in strict accordance with the laws of harmonious combinations of colour. As the colours should be regulated by the aspect of the room, and the character of the

design by the nature of the apartment, whether for the drawing-room, dining-room, library, or bed-room, and also by the size of the apartment, it will be necessary that to all designs, the size and nature, and proposed aspect of the apartment for which they are intended should be appended. The design should not exceed 1 ft. 9 in. wide, nor 2 ft. 7½ in. long.

Pottery.

- XXI. For the best modelled design for a flower pot with a stand or pan for a green-house, 16 in. diameter at the top, and sufficiently played to allow of the plant being repotted - - - The bronze medal and 10*l*.
 For the second - - - " " 7*l*.
 For the third - - - " " 5*l*.

The following rules must be observed:—

The best form for use and capacity must have the first attention of the designer, and then the most graceful treatment of that form. All projecting parts must have careful consideration to render them as little liable to injury as is consistent with their purpose, and all relief ornament so treated that it is as little injured by the glaze as possible.

Metal Work.—Jewellery.

XXII. Prizes will be awarded for the best modelled design for any useful article of ornamental metal work, either in iron, bronze, plate-metal, silver, or gold, produced either by casting and chasing, by hammering, by dies, or by repoussé work and chasing, or in metal combined with inlaying or enamelling.

- For the best design - - - A bronze medal and 10*l*.
 For the second - - - " " 6*l*.
 For the third - - - " " 4*l*.

The following rules must be observed in competing for these prizes:—

Whatever article is chosen as the subject of the design must first be carefully constructed, and its form thoroughly adapted to use, being studied for elegance and beauty of line, as well as for capacity, strength, mobility, &c. The structure of the design must be shown, in outline or otherwise, in this stage, without decoration. In ornamenting this construction, care must be taken to keep the decoration subordinate, and to preserve the general form, by low relief or otherwise; the ornament must be so arranged as by its lines to enhance the symmetry of the original form and assist its constructive strength. If arabesques or figures in the round are used, they must arise out of the ornamental and constructive forms, and not be merely applied. Variety may be obtained by parcel gilding, burnishing, tooling, inlaying, or enamelling; but it must ever be remembered that repose is required to give value to ornament which in itself is secondary and not principal. Where parcel gilding or enamels form part of the design they should be shown by separate drawings.

Wall Decoration.

XXIII. For the best executed design for a piece of decorative painting in oil or encaustic, size 29½ in. by 21½ in., the subject, the details, and the style of ornament are left to the taste and judgment of the competitor.

- For the best design - - - A bronze medal and 6*l*.
 For the second - - - " " 4*l*.
 For the third - - - " " 2*l*.

Manufactures, such as Lace, Linen, Damasks, Japanning, Glass, &c., not included in the preceding divisions.

XXIV. For the best design, either drawn

or modelled	-	-	-	-	The bronze medal and	6l.
For the second	-	-	-	-	" "	6l.
For the third	-	-	-	-	" "	3l.
For the fourth	-	-	-	-	" "	2l.

The general principles already laid down for the decoration of surfaces and for construction must be observed.

The Copyright.

XXIV. The Copyright of all works is the property of the student, but the actual works to which the prizes of the Department are awarded must be preserved in the Department. The authors of them will, however, have every facility in making duplicates of them.

XXV. A student who has taken any money prize in one section of designs cannot take afterwards a prize of *lower* value in the same section; and having taken the highest prize, cannot take another of the same value in the same section, but is eligible to take a prize in a *different* section, without limit as respects the number of sections.

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Box 7 B.

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